

A general, not detailed, analysis of the Chopin Concerto, for instance, reveals that the first movement is based on a first and a second theme, as all traditional sonatas are. There is no good reason why the dancing should not be built up from two main themes, each of which is closely allied to the corresponding music. Just as the composer selects themes which lend themselves to variations, rearrangements and developments, the dance themes should be selected to permit a similar variation. Thus the dancing can be made to correspond as minutely as the creativity of the choreographer permits to the music; and since the musical form is artistic and successful, the dancing may well be the same. And so, the choreography set to a sonata form would progress like this: a pattern of steps representing the first theme; a contrasting pattern for the second theme; development of the first or second theme according as figures or parts of these themes appear in the music; a recapitulation of the first theme which may or may not be an exact repetition of the first theme as initially presented; then a recapitulation of the second theme, but with some variation—for the recapitulated second musical theme is not in its original key—; and finally the coda which still retains observable suggestions of the two themes. This outlined routine would not be as rigid as the above over-simplification suggests, for entirely new material is introduced constantly as the composer has introduced episodes which have no direct and obvious derivation from the themes. The intention of the outlined routine can be extended to the concerto plan by having the solo instrument have its counterpart in a solo dancer or a solo group; when the solo instrument has passages alone, only the soloist dances; a tutti for full orchestra is reflected by action of the corps de ballet. Just how far into a detailed correlation of dancing to individual musical phrases such a ballet should go is left to the artistry and determination of the choreographer. Like all good things, it can be carried out, in poor taste, to such a degree that the result may be ridiculous.

A word must be added on the special case presented by the musical fugue. Using the same ideas as for sonata form, the dancers should be grouped so that there is one group (or solo dancer) for each voice of the fugue; a four-voice fugue would be danced by four solo dancers or by four groups. And following the fugue form, the first dancer performs a figure which is repeated with some variation by the second dancer as the first continues with new material; the third dancer's part is an exact repetition of the first dancer's routine, but started only when the second dancer has gone on to the new material already performed by the first. The fourth dancer, of course, begins at this point with an exact repetition of the second dancer's routine. An audience should have no more difficulty, but probably just as much, in following fugue form in dancing than in music. Too, fugue form favors great variation and intensification of the original theme, for the musical theme seldom reappears, after the original outline, and interpolation of new material corresponding to the episodes in the music allows further freedom, although these are more restricted in fugue than in sonata, for the fugue episodes are always varied repetitions of some bit of the original subject, and to adhere to fugue form the dancers' episodes should bear the same relation to the original dance theme. (A very interesting dance picture would eventuate when a canon appears in the music; one dancer would do the same routine as another, but always a very little bit later, suggesting, perhaps, a belated shadow!)

The routines suggested here are not strictly new or original. Jacques-Dalcroze and Nijinsky labored to find the precise gesture which the music evoked in them; the

former started a movement to correlate dance themes and their development with musical themes. The pattern was further extended and aggrandized by Doris Humphrey, in some cases, apparently, carried too far. But ballet set to symphonic music is badly in need of revivification along the lines delineated by these dancers but abortively abandoned.

## BOOK REVIEW

STEPHANY NOVICKY

MUSIC IN OUR TIME. By Adolfo Salazar. Translated by Isabel Pope New York: W. W. Norton, Inc. 1946. 342 pp. \$5.

For the person who loves classic music but finds himself lacking in technical knowledge, Adolfo Salazar opens a gateway into better understanding.

Salazar, a modern Spanish musicologist, is one of the few historians who can write about technical things in an interesting way. There is none of the dull, pedantic approach in this work, and the development of music is told clearly enough for the layman to grasp, yet thoroughly enough for a musician to gain greater insight.

He traces the evolution of music from the time of the romanticists. Starting with Chopin, he comes to the most modern, proclaiming Stravinsky and Carlos Chavez of Mexico as the most universal composers of the day. The deeper discussions of technical matter are relieved by philosophy and humor.

A very good example of Salazar's writing is in the first paragraph of the introduction: "Art is no more nor less than a means by which humanity expresses a certain category of ideas; these concepts are not purely logical, like those with which science deals, but intuitive. They operate not only within intellectual areas but upon the senses as well. It is obvious that by virtue of this double process art is an imminently social phenomenon; social because it is human, because it is a special means of communication between two poles that the work of art acts to unite: the author and the audience. It is social in all its consequences. The form society assumes at a given moment is reflected in the art of that moment. That art, so closely bound to the life it mirrors, is affected in an analogous way by the crisis through which the contemporary society may be passing."

For those who wonder if they are listening to music when they hear Schonberg, Scriabin, Bartok, and others in the modern group, I say, let Salazar guide you. He will show you that Scriabin and Debussy are related; and that Schonberg got his first lessons from works by Mahler and Wagner.

## STARS IN YOUR DETACHMENT

By BURTON LAWRENCE

Cumulus moons of Debussy

Mirror the dun

Technical trust of perception

Scorning the sun.

Butterfly fissures of starlight

Fall on their heads,

Fracturing blood-stained Catalpas

Sandwiching beds.

Boiling-hot coldness of livid

Bare chastity

Bilges the romantic notion

Coming a cropper

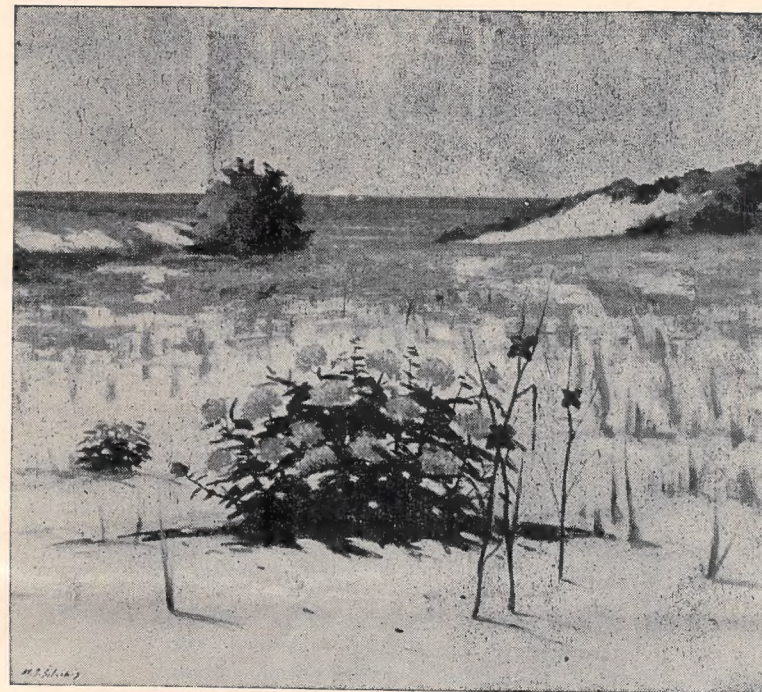
in pre-antediluvian  
capacity.

This sort of thing's called surrealism,

Heaven knows why!

You say you can't understand it?

Neither can I!



BUTTERFLY WEED AND SAND Mikas Šileikis

No achievement of importance was ever accomplished without sacrifice. The same is true in the case of Mikas Šileikis.

Mr. Šileikis was a young boy when he left his native Lithuania in 1913 and came to the United States. He arrived at Boston where he worked as a printer with KE-LEIVIS, a Lithuanian weekly, and attended the Bigelow High School. Later he studied art at the Belle Arti school in Boston. Having saved a little money, he came to Chicago and entered the Art Institute, reputed to be the best art school in this country.

He was an industrious young man, possessing the ability to overcome difficulties and obstacles. He studied during the day and worked at night and was graduated from the Art Institute in 1923 as a honor student. Being concerned with the fate of his friends and countrymen, he devoted his spare moments giving readings on various literary and art subjects, introducing enlightenment to his less fortunate fellow immigrants of Lithuanian extraction. The field of art culture among them had not yet been cultivated. He was the first Lithuanian artist who devoted much of his time to acquaint the Lithuanians in the appreciation of beautiful things. For a number of years Mr. Šileikis wrote numerous articles discussing art and lectured to Lithuanians, and still conducts an Art and Literature page in a Chicago Lithuanian daily, NAUJIE-NOS.

The love of nature led Mr. Šileikis to specialize in landscape painting. His first visit to the Indiana Dunes with a hiking party on a stormy July afternoon enchanted him, noting the endless beauty the dunes possessed. When the storm subsided and the sun was setting, before his eyes unfolded charms untold which immediately inspired him with the desire to transplant that beauty onto canvas. Since then he has been a frequent visitor to the dunes, where he perpetually finds a rich subject of great variety and a riot of colors at all seasons of the year. His present dream, which he thinks will materialize soon, is to retire to that part of the dunes where he can devote full time to captivating the endless beauty of the dunes on canvas.

# Mikas Šileikis

By PETRAS KIAULENAS

Mr. Šileikis has a fine understanding of delicate color values so essential when reproducing sun beams on water and sand, with their fine shadings bringing out untold beauty in simple and barren dunes. This fact, without any doubt, makes him one of the outstanding painters of this subject in this country for his ability in captivating the expression of the strange nature of the dunes. His work could be compared to that of Albert Marquet, famous French landscape painter known for his remarkable coloring.

Mr. Šileikis won a number of prizes for his canvases, including the William O. Goodman first prize for the best group of landscapes at the Art Institute's Spring Show. He exhibits regularly with the All-Illinois Society and the Hoosier Salon of Indiana. Without doubt he is one of the outstanding American Lithuanian artists and also has won the love and sincere appreciation of his fellow Lithuanians for his unselfish work.



FROM MOUNT HOLDEN

Mikas Šileikis